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AMERICAN ART NEWS.

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BUREAU OF EXPERTIZING.
Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.
We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.
Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

ART IN GERMANY.
The war, it would appear, has surprisingly not destroyed the art interest and activities of Germany as is seemingly proven by the art notes from that country we have published from time to time during the past year, and more of which we publish this week. But, despite the many items relating to exhibitions, past and to come, public and private sales of art works, etc., we notice the already long and lengthening list in our obituary columns of German artists and dealers killed in battle. Some of our English and French friends and correspondents and also many Americans who are pro-Ally, write and assert that this output of German art news is only a huge "Bluff." We know not as to this, but our function as a newspaper compels us to publish what appears to be "news"—no matter from what country it proceeds.

AUCTION BUYERS, BEWARE!

It would be well for the large element who frequent and purchase at some of the many art auctions, especially those advertised to be held in private residences or apartments in town or country, to, if possible, examine the art objects and especially the pictures offered and to study the Catalogs of such sales, in advance.

While the laws governing auction sales, and which naturally cover art auctions, are strict and explicit, they are constantly evaded by unscrupulous auctioneers in this country, and notably in New York—where every week during the art season, art works, and especially pictures, advertised as being by famous, well known, and even inferior, Foreign and American artists are advertised in the dailies and unblushingly cataloged and sold as genuine, to people often ignorant of the technique and style of artists and artisans, with only a smattering of knowledge as to names, and who rely upon the statements of Catalogs and auctioneers.

We propose to keep a close watch, in the interests of our artist and art-loving patrons, on certain art auctions from this time forth. We cannot prevent foolish people purchasing, for a few dollars, canvases purporting to be, and cataloged as being, "by" old and modern Foreign or even American artists who are dead, but we can and will protect, to the utmost, our patrons and the art public from being deceived by flaring advertisements and cleverly worded notices into the attendance and purchase at certain art auction sales, of frequently spurious and comparatively worthless art works.

There are a few—very few—reputable art auction houses, whose sales can be attended and patronized with safety and the sales of these reputable houses and firms we record in our news columns and publish their announcements and addresses in our advertising and news columns. On these houses and firms our patrons and the art public can rely.

TWO ART COLLECTORS DEAD.

In the obituary notices of Edward R. Bacon and Andrew Freedman, and the list of their pictures, published elsewhere in this issue, comment is made that no notice whatever was made in the dailies throughout the country of the fact that both men were art collectors of note.

They were modest in their collecting, to be sure, but their activities in collecting and their ownership of a number of important pictures, was well known to the art trade. It has remained, however, for the Art News, alone of all American publications, to record the news of the art treasures left by both Messrs. Bacon and Freedman, another evidence of the value of this journal to the art trade and art lovers in general.

J. F. SUTTON LEFT \$350,000.
The will of James F. Sutton, of the American Art Association, who died at Bedford Hills, N. Y., Nov. 24, leaves \$350,000, his entire fortune, to his widow, Mrs. Florence Sutton, daughter of the late R. H. Macy of N. Y.

CORRESPONDENCE

The Armored Portrait of William Penn.
Editor AMERICAN ART NEWS:
Dear Sir:

The communication by my esteemed friend, Mr. Edward Robins, in your last issue, is evidently intended to leave the impression that the armored portrait of William Penn, belonging to the Historical Society of Pennsylvania, and presented by Granville John Penn to that body, is an original portrait of Penn painted from life. It is true, Mr. Robins, or the record of the Historical Society does not say so, neither does Mr. Granville John Penn's letter of presentation say so, indeed it says very much the reverse. This question is our old friend "Mons. Tonson come again"; it has been threshed out many times. It is not necessary for me to express any opinion upon the subject, when so competent and able a writer as Doctor Sydney George Fisher, for many years a member of the Council of the Pa. Historical Society, has presented the "facts" so forcibly and so succinctly on pp. 13-14 of his "The True William Penn" (1900) that they are, as well stated facts always are, the best argument. Dr. Fisher says:

"The armor portrait in the possession of the Pa. Historical Society, was given by Granville Penn 1833, and is described in the Society's Catalog of Paintings as 'entirely authentic.' It was for a long time believed by the uninitiated to be an original, and the statement usually made was that the family had had two portraits, both painted from life and by the same artist, and had retained one of them after giving the other to the Historical Society. But recently in cleaning the one belonging to the Historical Society, it was found to be of a very modern date, and seem to have been painted within the first half of the nineteenth century.

"It might be supposed that the one remaining in England, in the possession of Major William Dugald Stuart, might have been taken from life; but now it appears that there is another of these armor portraits in the possession of J. Merrick Head, Esq., of Pennsylvania Castle, Dorset. Both are claimed by their owners to be originals. But connoisseurs have grave doubts of their authenticity, because little or nothing is known of their history, and it is not even known by whom they were painted. They are not in the least like the Beaven carving of Penn, the only likeness of him which is at all well authenticated."

Dr. Fisher reproduces the armor portrait belonging to the Pa. Historical Society, and the one belonging to Major Stuart, to show their dissimilarity.

Charles Henry Hart.
472 West End Ave., N. Y., Dec. 6, 1915.

Are Boston Painters the Strongest?

Editor AMERICAN ART NEWS:
Dear Sir: "Straight-from-the-Shoulder" continues to "tilt at windmills." Nobody in Boston was jealous of Sorolla, a very nice little fellow and a good painter, although grossly over-rated in the press agency "dope" fed out at the time of his big exhibition. I attended the opening reception, to which "Straight-from-the-Shoulder" refers, and I am sure that I saw there almost everybody who is anybody hereabout. If any suburbanite painter stayed away it was to get a good night's sleep and come to Copley Hall next morning, when the pictures could be seen to better advantage. Boston did by Sorolla fully as well as his works merited. The exhibition paid, and it got generally sympathetic criticism from artists, some of whom can paint rings around the Spaniard.

Now consider "Straight-from-the-Shoulder's" other windmill. What boots it to compare the Pa. Academy with the Boston Museum school? Both are excellent institutions for training artists. If one were going to institute a statistical comparison as to which art school has produced the greatest number of distinguished artists I should like, as a loyal, if unworthy, alumnus of the Art Students' League of New York, to suggest that perhaps the figures for forty years would show our co-operative alma mater to be in the lead, even although its peculiar distinction has been to be rather a school of good academic drawing than of modern painting. Both the Pa. Academy and the Boston School have been, at least of late years, great schools of painting, and Boston and Phila. today, as distinguished from New York, run perhaps a little more strongly to the mode of painting, as opposed to drawing in color. I have spent comparatively little time in Phila., while I have been living in Boston for now twelve years, so that local prejudice may conceivably affect the judgment that there are here rather more good painters. (I don't mean illustrators or decorators or symbolists or exponents of preciousity), than there are in the Pa. capital. This judgment,

whether valid or not, would certainly seem to have been confirmed by the findings of the San Francisco jury and of many other juries of the past ten years.

Neo-Bostonian.

Boston, Dec. 7, 1915.

[We regret that our correspondent has evidently not read the Art News' story of the San Francisco awards, studied the list of these awards, and digested our several editorial comments upon said awards and the manner of their bestowal—both almost a public art scandal and universally condemned, save apparently in Boston. Had he so "read, marked and inwardly digested" we do not believe he would have quoted the San Francisco awards to the Boston painters, as confirmatory evidence of either their ability or superiority.—Ed.]

OBITUARY.

(Continued from page 3)

Andrew Freedman.

scale, was closely associated with Richard Croker, and was chiefly instrumental in the formation of the first Rapid Transit Construction Co. He interested himself in baseball. He was director in many companies and died, as he lived, a very wealthy man. He never married.

As was the case with the late Edward R. Bacon, the fact that Mr. Freedman was an art collector and one of note, entirely and curiously escaped the notice of the dailies in their obituaries of the man. Unlike Mr. Bacon, Mr. Freedman did not patronize any one dealer exclusively, but, although he made many purchases from and through Knoedler & Co., he secured many of his finest canvases at the more important picture auctions of the past few years.

A list of his most important pictures owned by Mr. Freedman, which it is currently reported will, like the Bacon pictures, be sold at auction and possibly this season, appears on page 1.

Georges Hoentschel.

Georges Hoentschel, the well-known collector and general director of the Magazines du Louvre, died in Paris, Tuesday night, at the age of 55. He was one of the board of directors of the Figaro. His collection of XVIII Century carved woodwork, now in the Metropolitan Museum, was bought by the late J. Pierpont Morgan. The latter also acquired for \$1,000,000, it is stated M. Hoentschel's collection of XIII Century religious art. The Parisian collector later began a collection of XVIII Century miniatures and ivories. The Hoentschel collection at the museum consists besides the woodwork, of sculptures, champeve work, enamels and ivories. The collector, who was a widower, with two children, visited New York in February, 1911, to see his collections at the Metropolitan Museum.

Paul E. Harney.

Paul E. Harney, animal, genre and portrait painter, died Nov. 27 at a hospital in St. Louis aged 65. He was born in New Orleans and studied in N. Y. and Munich. He had been a teacher in the St. Louis School of Fine Arts, and was a member of the Art Commission of the Louisiana Purchase Exposition. His pictures of monkeys were specially notable. Mr. Harney was for some years associated with the late Halsey C. Ives, art director of the New Orleans, Chicago and St. Louis Expositions.

Hans Rossmann.

The painter Hans Rossmann recently passed away after a long illness, aged 47. In 1912 his health forced him to give up the position of Professor at the Breslau Art Academy. His principal works had been those in the Breslau Rathaus, where the decorative treatment of the "Schweidnitz" cellar was much admired. He participated in the 1909 exhibition of the Silesian Artists' Union. His early training as the son of a stained glass artist was of value in his later career.

Dr. Hermann Brandt.

Dr. Hermann Brandt, German art critic and historian, recently succumbed to his wounds received in battle. He was born in 1887 and studied at Heidelberg, where he gained a degree for his essay on "The Beginnings of German Landscape Painting in the 14th and 15th centuries." Medieval German art had always been his chief subject.

French Obituary Notes.

M. Georges Boin, vice-president of the "Chambre Syndicate des Antiquaires," recently died in Paris.

M. Pierre Delaherche, French artist, recently fell in battle with the French army.

M. Noel Bardac, a well known art collector, died recently in Paris.